EDMUND HEAN.

The London Athenaum reviews as follows a "Life of Edmund Kean," by F. W. Hawkins, just pablished in London:

A generation has passed away since the greatest actor of modern times was carried to his grave in Richmond Churchyard. For Edmund Rean's contemporaries, Mr. Procter (Barry Cornwall) wrote a sketchy, and as some think a not too generous, life of the inimitable tragedism. Various biographical notices of him followed at intervals. And now-to refresh the memories of such of Kean's contemporaries as survive, and to give a more full and elaborate portrait of the long-departed glory of the theatre to a new generation which knows no master-mind upon our many stages—Mr. Hawkins has written a work which manifests zeal, industry, exercise of critieal power, and a somewhat over-abounding generosity of spirit.

There is one especial point of view in which these volumes will be found useful. Whenever an old admirer of Edmund Kean speaks with enthusiasm of him who was identified with Shylock, Richard, Hamlet, Lear, and Othello, taunted with being a laudator temporis ach. He is treated with no more candid courtesy than Dryden had for the old gentlemen of his time, who, he said, because they had supped in their salad days with Ben Johnson, in the Apollo, foolishly thought themselves capable of defining the dramatic quality of Mr. Dryden and his fellows. So, too, the Parisians who praised the Arlequin of Dominique were censured by those who thought his successor, Gherardi, was as great in that once famous character-no trace of which stage personage lives in the mute dancer of modern pantomime. They who deplore that the great throne of tragedy is unoccupied are met with the remark that they can only praise that to which they were long accustomed, and that doubtless, when Edmund Kean was young, the old stagers showered their wreaths of honor on Kemble and his school. Mr. Hawkins has rendered excellent service in showing that such an idea is entirely without foundation. When Edmund Kean first burst upon the town, there was scarcely the faintest protest against the all but universal acclamation with which he was saluted as the master of his art. The whole Kemble school perished out of sight and hearing before the energy, earnestness fire, and the truthful nature of Kean. Far be it from us to say that the older school was without great qualities. What was best of that quality resided almost exclusively in Mrs. Siddons. The "paw and "pause" which Mrs. Crawford noticed as its peculiarity seems to have been most promi nent in John. Charles Kemble was no tragedian at all, but a comedian, whose weak voice marred his very best intentions. They all, however, had distinct enmeiation; and an excellent thing it is. John Kemble's pronunciation, indeed, made dreadful assault and battery on many English words; but however he and his uttered the words, they were clearly audible, though in Charles the voice was thin as a thread. A modern actor shall deliver Hamlet's instructions to the players, violate all

the rules in the laying of them down, and be only

Edmund Kean found universal acceptance

half heard even when londest.

at a time when critics were extremely severe. wonderfully well qualified for their task, and had no personal acquaintance with the actors whose qualities they measured. It could hardly be otherwise. The new actor desired to be measured by the highest standard, and he was found equal to the height. He did not ask a footing at Drury Lane, and time to develope. Young as he was when he brought fortune to that theatre, in 1814, he asserted his equality with the greatest actors he had seen; and he was found to be more than equal-superior In the older days, however great an actor might be in the plays of ordinary authors, he was never considered as having consummated his greatness till he had proved himself an intelligent interpreter of Shakespeare's sentiments and noble representative of Shakespeare's heroes Run over the names of some of the most distinguished actors on our stage, and you will find that, however famous they might be in various parts, they were most famous for their excellence in representing Shakespearian characters. From Betterton to Edmund Kean—the emmently the case: and most especially was the case in those two actors. In dealing with the former, Cibber dwells especially on his grandest and most perfect representations, namely, the Shakespearian. He praises the tender pathos of Betterton's Hamlet, the rage of his Gthello, the flashing fire of his Hotspur the sublimity of his Macbeth. the vigor of his Falstaff, and the majestic calm of his Brutus. So does Mr. Hawkins deal with Edmund Kean and the qualities of his acting when representing the principal characters in Shakespeare's plays. When we read in Cibber the words, "Should I tell you that all the Othellos, Hamlets, Hotspurs, Macbeths, and Brutuses, whom you may have seen since his time, have fallen far short of him, this still would give you no idea of his particular excelwe think how well Mr. Hawkins might have thus argued touching Edmund Kean. Indeed, this sentiment is not wanting in his book; and, moreover, he adds to it, more thoroughly than Cibber could do with regard to Betterton, details and criticisms which draw the later actor nearer to those who would fain look upon him as closely as such means will allow.

Like Thomas Betterton, Edmund Kean loved

the art he practised. Indeed, without such love there is no true artist. Kean, moreover, had generous, brotherly feeling for his fellows in the Without such feeling the designs of the poet can never be efficiently carried out on the stage. The actor who plays as if it were a condescension, rather repulsive to himself than otherwise, to endure companionship with less skilled colleagues, and to share with them the office of interpreting Shakespeare, is not a true master of his art. It is well remembered how the somewhat exclusive selfishness of Mr. Macready checked the impulses of his fellow actors and when Mrs. Fanny Kemble told the world in her "Journal" that she despised the stage, loathed her craft, and spat at the applause for which she so humbly curtseyed, the world saw at once what was lacking in that other-wise clever lady to raise her to a level with her more illustrious and more highly-endowed aunt, Mrs. Siddons. Now, Edmund Kean want heart and soul into his work, was earnest with his fellows, treated them as comrades, and passionately loved the applause which was to him ample guerdon for all his study and labor. It is of such stuff that the genuine artist is made. Mr. Hawkins has not lost sight of this point: he perhaps insists upon it a little too pertinaciously; and his enthusiasm would occasionally bear a little toning down. But it is in some sense an additional proof of Edmund Kean's power that enthusiasm for him as the last of the line of great dramatic artists is caught up and cherished by a young writer who never saw the idol at whose shrine he so prodigally flings incense.

Apart from enthusiasm and an occasional addiction to what is known as "fine writing"faults easily amended—the whole story of Kean's glorious and dolorous life is well told. As regards the public, it was not a long dramatic life from 1814 to 1833, and that period was much reduced by frequent withdrawals from the stage through illnesses caused by acts which left him more leisure than desire to bring his calm discretion to repentance. It was a career that, after untold endurance, burst forth in glory and ended in darkness. It was the old story of going up like a rocket and coming down like a stick; but the light shed for a time dazzled and delighted the world, and the very memory of it is an exquisite pleasure to old playgoers. Mr. Hawkins says that one of the objects in writing this biography was "to prove that the fine comprehension of Shakespeare's tragle characters which now prevails is in great measure to be attributed to Kean's strong conceptive power and intuitive grasp of his author's sense." In this object we find Mr. Hawkins, in popular phrase, "quite at sea;" for where is there a fine comprehension of Shakespeare's tragic characters manifested on the stage? And can it be said of such comprehension as there is on the part of many worthy and conscientions players, that it springs from Edmund Kean? He was a master, but

he made no school. Inferior players used to imitate and exaggerate the way in which, as Othello, he literally seemed struck "all of a heap" when Iago bade him beware of jealousy. It was their one—or, at all events, what they could most easily do to imitate his hourse atterances, but no human organ but his ever gave such inconceivable harmony to the passage be-ginning with "Farewell the plumed troop." It was tremblingly full of exquisite tenderness, a passionate tenderness and a sad calm sorrow, that used to make the hearts of his hearers betray themselves at their eyes. The actor's lips seemed to shed music—such music never so attuned on human lips before or since. There was no imitating such quality as this: still, imitators abounded, and players whose delivery of the "Farewell" was like sweet bells jangled, failed quite as fully when they tried Kean's great points made by the utterance of a few monosyllables or a single of a few monosyllables or a single word. Of these were, "Well, as you quess," "Is that the law," the "Good night, my Lords!" on waking from the revery in which, as Richard, he drew the plan of the battle-field with the point of his sword; and, we may add, the look of impotent hatred with which, as Shylock, he swept his enemy when ordered to refund the money, give up half his estate, and become henceforth a Christian. These points were tried by Kean's imitators. We still see them tried by respectable actors, but they are points which now make no impression; whereas, in the old days and impression; whereas, in the old days, andiences used. as it were, to lay in wait for them, prepare for their reception and eagerly seek to be thus pricked into ecstacy. But these were not what constituted Kean's greatness.

He had a mind akin to the poet's, and there-fore was among actors what Shakespeare was among dramatists. This was the reason why, even in the last sad days of fitful brilliancy Kean could fill the house to overflowing. He even then impressed his audiences with the conviction that his like would never be seen again by them, or perhaps by succeeding generations. Managers grew rich from the very exhibition of the glorious wreck; and it might be said of Kean what Martial said of the favorite gladiator of the amphitheatre, "Hermes divitize loca-The final wreck might have consoled the Kembles for all their jealousy when the argosy was first afloat in triumph on the waters. Mrs. Fanny Kemble is here to be excepted. She rendered some justice to the actor who overthrew the Kemble school. The creed of her family, she said, would not let her believe in Kean as a great actor; but she confessed that his genius was great, his powers original and striking, his finest effects once seen were never to be forgotten. She thought, indeed, that he lacked perfect conception of a part, rested on points, and so left his characters without consistency and unity. This is quite erroneous; but Mrs. Fanny Kemble is perfectly just when she says:—"Kean is gone, and with him are gone Othello, Shylock, and Richard."

Among things to be corrected in Mr. Haw-kins' work is the old legend of Kean having been educated at Eton. When that young wandering Arab was fixed there, the author cannot determine; but an application to the books would undoubtedly show that the story groundless. Another fault to be amended is a certain confusion of terms. Mr. Hawkins, nar-rating the actor's eventful debut as Shylock, notes his "fine Italian countenance, the lightness of his step, the piercing brilliancy of his eye;" and adds thereto that "his personal disadvantages were so great" as to render suc-"sheer excellence." Often, too, the passages are over-long and in-volved—a defect which may be made good in a second edition. With this, there is a disposition to disparage actors contemporary with Kean, whose equals would now be accounted on the tage as rare phenomena. No one who remembers Young will agree with the author that Kean extinguished him when they played together, as he did put out the light of Lucius Junius Booth. Young kept his ground till he gracefully retired with all his well-carned honors still about him; and his lago was not of the quality which Mr. Hawkins describes it, though it was not equal to Kean's gayer, franker villain. It was after Kean's manner, but something overdone, that Mr. Stuart played Iago when Mr. Gustavus Brooke flashed his brilliant false promise on the agreeably surprised town, as Othello.

Like Pope and others, who saw both Betterton and Garrick, there were many persons who saw both Garrick and Edmund Kean; among them,

Mrs. Garrick herself:-"Octogenarians may remember the face so the occasion of a new actor's first appearance, the manager prompting her to say that the 'de-butante' reminded her of David, in order that the representation might impressitself favorably on the audience; but in the case of Edmund Kean she spoke sincerely; he did remind her of Garrick, and resembled him in manner more than any actor she had ever seen. She immediately pronounced him her husband's legitimate successor; sent him fruit from Hampton, and rewarded him for the impression which his Richard produced upon her by presenting him with the Garter, stage jewels, and various paraphernalia worn by Garrick in the character. Nor did the respect she paid Edmund Kean stop here. When he dined with her at Adelphi Terrace, she assigned him, with grave solemnity of manner, a particular chair for his acsommodation. 'Why this one in particular?' he asked, and the old lady in reply informed him that it was Garrick's favorite chair- 'Yes, sir, David's favorite chair, his chair; think of that. You are the only person I think worthy of sitting in it.' A firm friendship between the old lady and the young actor speedily took place; and to Mrs. Garrick, who was often to be seen a welcome visitor at the actor's house, Kean was wont to communicate his professional troubles. On one occasion he complained to her of the inaccurate observation of the critics in their notices of his conceptions, readings, points, and other peculiarities. These people, he said, don't understand their business; they give me credit when I don't deserve it, and pass over passages on which I have bestowed the utmost care and attention. Because my style is easy and natural they think I don't study, and talk about the "sudden impulse of genius." There is no such thing as impulsive acting; all is premeditated and studied beforehand. A man may act better or worse on a particular night, from particular circumstances; but although the execution may not be so brilliant, the conception is the same. I have done all these things at country theatres, and perhaps better, before I was recognized as great London actor; but the applanse received never reached as far as London. 'You should write your own criticisms,' replied the old lady; 'David always did.' So far from maintaining the authority of his statement that 'there was no such thing as impulsive acting,' Kean frequently proved exactly the contrary. He studied his characters with the greatest anxiety and care; but he frequently rejected the premeditated course, and played in a manner that even his wife, before whom he constantly rehearsed, had not the least conception of When asked his reason for so doing, he replied, I felt that what I did was right. Before I was

only rehearsing." Here is a good illustration of the actor's modesty and of his sense of fellowship with his humbler brothers in the craft. It refers to the

time of his first appearance in London:-"Just after he had gone off the stage in one of the scenes of Richard III, and 'while the thundering applause of the house was rushing after him like an overwhelming torrent, he caught sight of a subordinate performer, dressed as a menial in the play of which he was the hero. 'Do you not remember me, my friend?' 'No, sir,' returned the man, somewhat startled at such sir,' returned the man, somewhat startled at such an unexpected interrogatory; 'I fear that I cannot claim the honor of having ever been known to you.' 'You mistake. Don't you recollect when you played the part of — at Drury lane, that a little boy bore up your train? I was that little boy.' The story of the man who claimed the part of the man who claimed the part with Garriek saying. be a brother actor with Garrick, When you played Hamlet I played the Cock, 'is

precise ly the reverse of this."

Mrs. Garrick's admiration of her husband was even greater than that of Kean for George Frederick Cooke, of whom he used to tell the following characteristic stories:—
"When George Frederick was playing at Liv-

erpool the managers found great difficulty in

sions, he solemnly promised not to offend again during his stay. In the evening of the day upon which the promise was made, Cooke was not to be found when wanted for Sir Pertinax MacSycophant; the andlence grew impatient, the mana-ger stormed, and all was in 'most admired disorder.' After a long search the manager discovered him at a pot-house near the theatre, where he was drinking with great composure and perseverance out of a very small glass. 'Oh, Mr. Cooke, exclaimed the irritated manager, 'you have again broken your solemn promise; did you not tall me you would give over drinking?" Cooke sur veyed the manager with the most provoking coolness, and said, 'I certainly did make such a promise, but you cannot expect a man to reform all at once. I have given over drinking in a great measure,' and the incorrigible player held up the small glass to the manager's nose. This was not the only anecdote of his resolvence which keep related with inof his predecessor which Kean related with in-finite relish. Cooke was playing Macbeth one night at a Scottish theatre, when the manager, seeing that he was greatly exhausted when the fifth act came on, offered him some whisky in a very small thistle glass, saying at the same time, by way of encouragement, 'Take that, Mr. Cooke; take that, sir; it is the real mountain dew; that will never hurt you, sir.' 'Not if it were vitriol, rejoined Cooke, significantly, as he swallowed it. Among the most interesting of the original bassages in this Life must be reckoned the con-

tributions of Kean's medical friend at Richmond, Dr. Smith. They enable us to see more than has hitherto been seen of the player's later wrestling with life on the stage, and of his inner

life at home. Dr. Smith thus writes:— On the 19th of February, 1831, he was au-nounced to play Othello at Drury Lane. On the morning of that day he told me that he felt so unwell as to find it necessary to send his secre-tary, Mr. Lee, up to London, with an apology for his inability to perform. To reassure him, I promised to accompany him if he would go. His eye brightened as he replied, 'It would give me great confidence to know that you were behind the scenes; go I will.' I afterwards found it impossible to go with him in his post-chaise, promised to be in the theatre in less than an hour after him. He went. Contrary to my expecta-tions, I was able to reach the theatre before the performance commenced. The announcement that I was Mr. Kean's medical adviser gained me immediate admission to the back of the stage. and, upon going into the tragedian's dressingroom, I found him seated in the chair before the glass, an attendant coloring his face for Othello, and a goblet of hot brandy-and-water upon the table in front of him. His dressingroom was still haunted by noble and dis-tinguished visitors, some of whom were smoking and drinking with him. Kean seemed very pleased to see me, and, in answer to my inqui-ries, said that he felt well enough to go through with his part. I pointed to his brandy-aud-water, and shook my head. 'Ah,' he returned, with a melancholy smile, 'until four years ago I could play without that, but I can't do Othello now without it.' He played very finely, and the audience were in ecstasies. In the fifth act he was nearly exhausted, and when the curtain I found that he was very feeble. His post-chaise standing outside, ready to start for Richmond, attracted the attention of the people as they went out, and a crowd assembled to see him drive off. It was a beautiful night, and they waited patiently until the tragedian, having washed a part of the brown complexion of the Moor from his face, and exchanged his rich Oriental dress for that of the nineteenth century, came out. As he issued from the stage-door they gave him a tremendous cheer; he was then swiftly caught up, and carried in triumph to the post-chaise, 'Hi! Stop!' I cried, thinking that the coachman, who did not know that I was there, would drive off without me. gentleman pass through, will your said Kean to some of the crowd; 'he is my medical adviser.' The words were no sooner out of his lips than found myself lifted off terra firma, and in the twinkling of an eye deposited by the side of my patient in the post-chaise. He appeared not at all unused to demonstrations like these, and seemed to enjoy my amazement very much. We then drove off at full speed." And here the curtain begins to descend to soft

music and tears:-"His whole life at Richmond was one of selfreproach; and as an illustration of this, a further extract from Dr. Smith's communications to me will be acceptable to the reader. 'I used to see faithfully delineated by Mr. Cruikshank appear-ing in a box at Drury Lane or Covent Garden on 1832, I crossed the green and went into his house, the door being open. In the twilight I saw the figure of Mr. Lee, not very clearly defined, standing at the door of Mr. Kean's sitting-room. The secretary, who was attentively listening to some thing, raised his finger to enjoin silence. The tragedian was sitting at his piano, accompanying himself to an inexpressibly beautiful singing of 'Those Evening Bells.' Next he sang with exquisite sweetness and pathos one or two of Moore's melodies, after which he repeated 'Those Evening At first he sang with great clearness; but gradually his voice became plaintive in the extreme—then tremulous—then thick, as if with emotion. It slowly died away, and a dead silence followed. I softly opened the door and went in. His head was bowed down upon the piano, and as he raised it on hearing my approach, a moonbeam fell upon the keys of the nstrument, showing me that they were wet with

We will not take leave of Mr. Hawkins' book without remarking that additional value is con-ferred upon it by the insertion of some of the fine original old criticisms which were written upon the hero by the foremost men of their time. They will, for many reasons, well repay perusal. Not less, certainly, may be said of the book it self, which, though not without faults, will be received with a full measure of sympathy on the part of all who feel an interest in a glorious, but we fear a defunct, art.

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This Company insures from loss or damage by FIRE, on liberal terms, on buildings, merchandise, furniture, etc., for limited periods, and permanently on buildings by deposit of premiums.

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Sailing Tuesdays, Thursdays, and Saturdays. REDUCTION OF RATES. Spring rates, commencing March 15. Salling Tuesdays, Thursdays, and Saturdays. On and after 15th of March freight by this line will be taken at 12 cents per 100 pounds, 4 cents per foot, or 1 cent per gallon, ship's option. Advance charges

1 cent per gallon, ship's option. Advance charges cashed at office on Pier. Freight received at all times on covered wharf. JOHN F. OHL. Pier 19 North Wharves. N. B. Extra rates on small packages iron, metals, etc.

FOR LIVERPOOL AND QUEENSTOWN. Inman Line of Mail Steamers are appointed to sail as follows:

via Haulax, Tuesday.
City of London, Saturday, April 10, at 1 P. M.
City of Brooklyn, Saturday, April 10, at 1 P. M.
City of Etna, via Halitax, Tuesday, April 20, 12, noon.
And each succeeding Saturday and alternate Tuesday, from Pier 46, North River.

RATES OF PASSAGE.

BY THE MAIL STEAMER SAHLING EVENT SATURDAY.
Payable in Gold.

Payable in Currency.

FIRST CABIN.

100 STEERAGE.

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PASSAGE BY THE TUESDAY STEAMER, VIA HALIFAX.

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Liverpool.

STEERAGE.

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THROUGH FREIGHT AIR LINE TO
THE SOUTH AND WEST,
EVERY SATURDAY,
At noon, from FIRST WHARF above MARKET

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THROUGH RATES and THROUGH RECEIPTS to all points in North and South Carolina, via Scabeard Air Line Railmad, connecting at Portsmouth and to Lynchburg, Va., Tennessee, and the West, via Virginia and Tennessee Air Line and Richmond and Danville Railroad.

Freight HANDIKD BUT ONCE, and taken at LOWER RATES THAN ANY OTHER LINE.

The regularity, safety, and cheapness of this route commend it to the public as the most desirable medium for carrying every description of freight.

No charge for commission, drayage, or any expense of transfer.

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Steamships insured at the lowest rates,
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THE SOUTH AND SOUTHWEST FAST FREIGHT LINE,

EVERY THURSDAY. The Steamships PROMETHEUS, Captain Gray, J.
W. EVERMAN, Captain Vance,
WILL FORM A REGULAR WEEKLY LINE.
The steamship J. W. EVERMAN will sail on THURS-DAY, April 22, at 4 P. M. DAY, April 22, at 4 P. M.

Through bills of lading given in connection with S.
C. R. R. to points in the South and Southwest.
Insurance at lowest rates. Rates of freight as low
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NEW EXPRESS LINE TO NEW EXPRESS LINE TO
Alexandria, Georgetown, and Washington, D.
C. viu Chesapeake and Delaware Canal, with
connections at Alexandria from the most direct route for
Lynchburg, Bristol, Knoxville, Nashville, Daiton, and the
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Steamers leave regularly every Saturday at noon from the first wharf above Market stoot.

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The CHEAPEST and QUICKEST water communication between Philadelphia and New York.
Steamers leave daily from first wharf below Markot street, Philadelphia, and foot of Wall street, New York.
Goods forwarded by all the lines running out of New Yerk, North, East, and West, free of commission.
Freight received and forwarded on accommodating terms.
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NOTICE.—FOR NEW YORK,
via Delaware and Raritan Canal, SWIFTSURE TRANSPORTATION COMPANY,
DESPATCH AND SWIFTSURE LINE. The business by these lines will be resumed on and after the 8th of March. For Freights, which will be taken on the 8th of March. For Freignia, accommodating terms, apply to W. M. BAIRD & CO., No. 132 South Wharves

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A. S. ROBINSON. No. 910 CHESNUT Street,

Has just received exquisite specimens of ART, SUITABLE FOR HOLIDAY GIFTS.

FINE DRESDEN "ENAMELS" ON PORCELAIN. IN GREAT VARIETY. SPLENDID PAINTED PHOTOGRAPHS, Including a Number of Choice Gems, A SUPERB LINE OF CHROMOS.

A large assortment of NEW ENGRAVINGS, ETC. Also, RICH STYLES FRAMES, of elegant new

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